GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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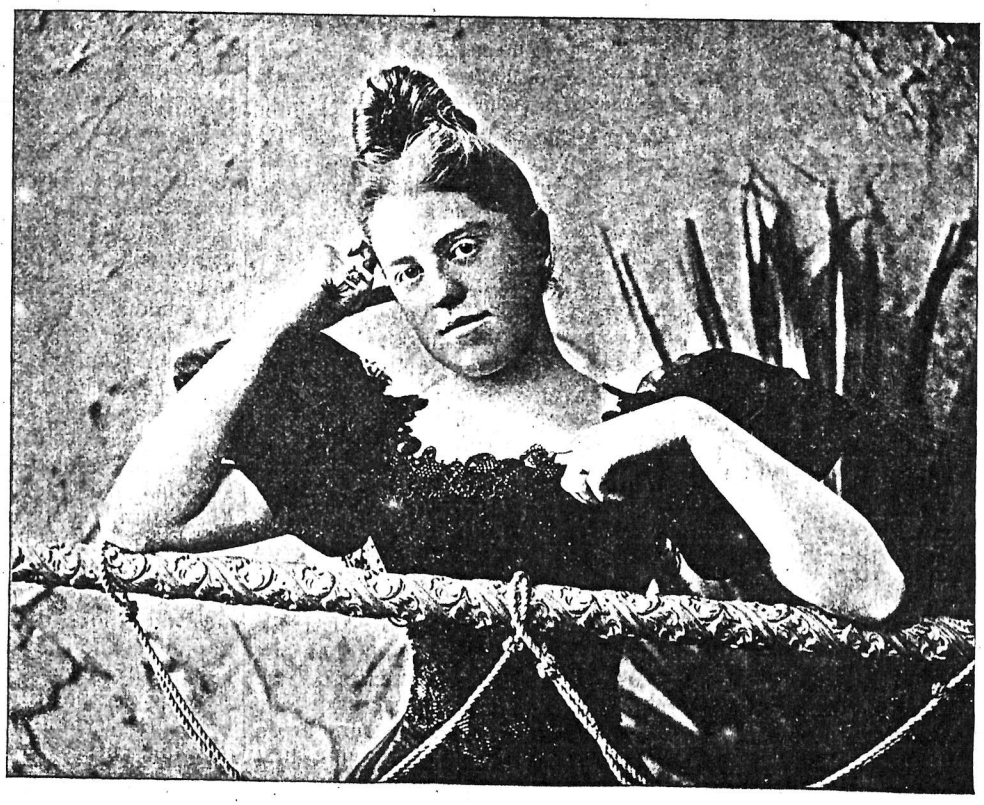

MISS H. MABEL MANN.

MISS H. MABEL MANN.

Miss H. Mabel Mann was born in Randolph, Mass., Feb. 26, 1874. She was educated in the public schools of the town and graduated at an early age from the Stetson High School, after which she took a course in higher Latin, French, German, and literature, at Thayer Academy, South Braintree. After spending a winter in Boston, during which time she continued her musical studies, she commenced to teach the banjo, mandolin and guitar. Since then her time has been fully occupied with pupils in Wellesley, Randolph, Brockton, Howard Seminary, and in the Back Bay district in Boston.

Miss Mann commenced her musical education early in life, and studied piano with Lyman F. Brackett for many years. She began her study of the mandolin and guitar with George Barker, and later was instructed by A. D. Grover of the Boston Ideal Club, with whom she took a thorough course on the mandolin and banjo, and at the same time studied guitar with A. A. Babb. After finishing with Mr Grover she went to Carlo Carciotto and continued her mandolin work, until he pronounced her a finished mandolinist. She next went to Carlo Colombo in New York, who said he could teach her nothing more. Soon after she set sail for Italy, and in Naples went to one of the greatest mandolinists in the world, Giuseppe Silvestri, with whom she finished the study of her chosen instrument by learning with him his most difficult solos. While in Naples, during which time she studied Italian and the mandolin, she was the recipient of much attention from the highest Neapolitan society, and was entertained by many of the nobility; here she formed the friendship of the Prince and Princess d'Abro, Baron and Baroness Lorenzo, Count Mentozzi, the famous poet, Francesco Cinnuno, the Marchesa Villamarina, who is the companion of the Queen of Italy, also many others, many of whom were noted musicians. After finishing her studies she visited Rome, Vesuvius, Pompeii, Capri Sorrento, Herculanæum, Florence, Venice, Bologna, Milan, Verona, Padua in Italy; Lucerne, Interlachen and Berne in Switzerland; Dijon, Paris and Dieppe in Belgium; New Haven, Harwich and London in England, and Delft, Scheringen, The Hague and Rotterdam in Holland. In all of these places she had the honor of playing before notable people.

Miss Mann has just returned from Europe, and will spend the winter at 85 Dartmouth St., Boston, where she will continue her work as a teacher. It is possible that she will be heard some in public this season, although formerly she has merely played in America, at a few select musicales, having refused many offers to join musical clubs and concert companies. Her musical attainments have been acquired through extraordinary ability, combined with perseverance, rather than through hard work, music being a part of her life, as she has expressed it, in verses which she recently wrote entitled

"MUSIC."

In my heart glad sounds are ringing,
Sweetest fancies flit about;
Had I but the power of singing
Then I'd try to tell them out.

If all gifts which the Creator
Gave his children here on earth,
Music is the great peace maker;
Type alike of gloom and mirth.

When the days are dark and dreary,
And the clouds hang thick around
'Tis the music ever near us
Lulls my heart with solemn sound.

If the way is bright and comely,
And glad sunshine fills the earth;
Then my heart tries, speaking dumbly,
In music sweet to tell its mirth.

When the waves of anger visit
And the world seems upside down,
Then it comes, with touch exquisite
Soothes my heart and quells my frown.

If my Love is near me dwelling
And my life seoms all aglow,
Then loud music's throbbing, telling
How I love to all I know.

Sometimes from sad dreams awaking
When my eyes are filled with tears
And my heart's in sorrow aching
You alone can quell my fears.

Ever with me, my great treasure
Ready all my moods to sing,
You, with sympathetic measure,
Comfort to my whole life bring.

Ah! dear Music keep on ringing,
Strengthen me till life is past,
Then in Heaven the Angels, singing,
Will take up the strain at last.

AN INTERESTING NOVELTY.

During his latest appearance at Keith's Theatre, this city, during the week of Sept. 20, Mr. E. M. Hall, the famous banjoist and comedian, introduced an interesting novelty in illustrating the changes of style in playing the banjo, which the instrument has undergone during the past sixty years, prefacing this with a few apt, explanatory remarks. The audience places itself *en rapport* with the speaker at once, for the history of the banjo is comparatively unknown to the general public, let alone the banjo fraternity. Then, too, E. M. Hall, is without doubt, the only living banjoist to-day, who, from actual experience can exemplify the rise and progress of the banjo, and can play the instrument in every style it has undergone. He first treats his hearers to something in the classical line, follows with a jig, and winds up with "Joe Sweeney's Reel," introducing a realistic imitation of this well-known composition as played by its author, six decades ago. In this Mr. Hall introduces his famous Clark banjo, "The Thunderer," which instrument he played before the Royal Family, at Her Majesty's Theatre, London, England.

Not only is Mr. Hall's innovation a pleasing one to his audience, but it naturally tends to show the remarkable progress the banjo has made from old Joe Sweeney's time, and to popularize it among the theatregoers and the general public of to-day.

BANJO ENTHUSIASTS.

As enthusiasm is often an incentive to the aehievement of the greatest musical distinction, its elimination from the pursuit of banjo art would make the latter a beautiful marble statue, but without life.

Are not the sanguine temperaments of many banjoists who are recognized as enthusiasts, indexes to their susceptibility to impressions which demonstrate their appreciation of the ideal in its most comprehensive sense?

And may not their personality be regarded as distinctive because of the enthusiasm that imparts to it a charm inseparable from their musical culture?

These enthusiasts are the demonstrators of the *hiatus* existing between average vibration of the banjo, and that genius which is shown in exceptionally brilliant command of its strings—a distinction illustrating, also, the difference with regard to the extraneous in adaptive compositions and those that are distinguished for their originality in interpreting the fascinations of the ideal in banjo music.

And these enthusiasts may justly claim to be the representatives of all study that results in the inspiration of their intuitions being shown in the musical lives which they earnestly devote to the banjo, and resultantly to the advancement of its interests.

And they may truly be said to be the critics who convince without creating antagonisms, and whose souls are free from the jealousies detracting from the courtesies and amenities which adorn their professional standing.

These enthusiasts—irrespective of age or sex—represent the genius of professional composers, professional players, and professional teachers, and their knowledge of the harmonical versatilities of the banjo is not only shown in applauding artistic effects in uniquely original typical interpretations, or the idealization of the wealth of sound distinctions in classical renditions, but, also, in praising all banjoists who—although not professionals—have, by their skill, added to the captivating compositions that have given to the guitar style its popularity.

While these enthusiasts are not to be classed with the visionaries who are ever seeking the unattainable in banjo art, they have the satisfaction of realizing that their efforts have resulted in elevating their favorite instrument to a higher plane in consequence of the elimination of incongruous fantasies in compositions—of the automatic in execution as the sequel to a want

of use of notes—and of false theories that are proof of obsolete technical methods.

In their judgments the possibilities that are embraced in the future *status* of the banjo will be found to consist of all the essentials which have imparted to the ideal standard its high requirements in their general adaptability to the instrument.

And these enthusiasts confidently assert that when all requisite increase in the carrying capacities of the banjo—as necessarily based upon radical typical changes—shall have preceded the general use of ideal compositions. the phenomenal popularity of the instrument will be inseparable from the most artistic playing upon its ideal strings.

In the opinion of many of these enthusiasts, far greater technical knowledge will be required to manipulate the ideal banjo of the near future in its comparison with the instrument of these days. Nevertheless, they declare with critical confidence, that even with a conceded less necessary ratio of sound capacities in a carrying sense, the banjo of these times can be made to demonstrate—in the hands of a master inspired with artistic genius—its claims as the only string rival to the fame of the violin.

These enthusiasts challenge denial of the assertion that all the differences existing among musical critics regarding the harmonical merits of the banjo will not be decisively settled in its favor until the master of masters shall demonstrate the superiority of those merits upon the carrying success of the ideal strings of the ideal banjo.

In conclusion I would remark that as one of these enthusiasts, my ears have been filled with melody from the days when, a a child, I stood beside my dear mother in my sunny New Orleans h me, listening with absorbed interest while she sang to me a Spanish song to her accompaniment on the guitar. And when upon the dial of human time, the last minutes of my life are being counted by the waiting angel Azrael, may my soul be gently borne away to spheres of celestial harmoni s while a dear friend shall play upon my favorite banjo one of my favorite melodies!

JESSIE DELANE.

THE GREAT RUBENSTEIN.

One cold, winter morning I found myself in one of the large concert halls of the capital of Prussia, where a few persons, mostly celebrities, had assembled at a private rehearsal to hear and see a great artist and master. It was a momentous occasion, especially to me, for ever since the first I had heard of him I had felt wonderfully attracted by his name and fame.

In his grand style, he was playing that morning the fifth concerto of Beethoven, the greatest of all concertos. And of that small company that clustered around him, besides the orchestra, I recall Joseph Joachim, the greatest of living violinists; the composers, Phillip and Xavier Scharwenka; Eugene d'Albert, the brilliant pupil of Liszt; Karl Klindworth, the well known teacher; Otto Lessmann, the critic; Adele aus der Ohe, if I remember rightly, and half a dozen others more or less noted in the musical world.

Many years ago, after his first concert tour in America, some one wrote a composition entitled, "How Ruby Played." It become very popular with readers, and was recited before many audiences with marked effect. It helped. no doubt, to convey some idea of the genius of Rubenstein where music was not appreciated.

I was surprised that no preconceptions of him I had ever had were modified or altered by the reality of his presence. His personality was too strong to be easily misrepresented. The reports were all true. There was a magnetism in his colossal strength that drew the listener from any inclination to compare him with others. You could not sit impassively, as you might before other noted performers, and instance anything greater. You could not say, for instance, that Joseffy excelled him as a master of minute characterization, that Liszt or Paderewski surpassed him in a tone of pellucid sweetness, or that von Bulow was greater in clearness of execution and accuracy of phrasing.

Standing near him as he played privately in his own room, which was a privilege given me at a later day, one noticed less of his breadth, and felt less of his atmosphere. It was as if one were to approach a great painting and try to judge of it at arm's length. Then, too, little defects of technical skill were detected which were lost in the perspective afforded by a large hall. There, somehow, his personality glossed over all little defects.

At this period, which was near the close of his career, he confessed himself wholly unfit for concert work, and no doubt felt keenly the decline of those marvellous perfections of technique he had once possessed. He now played only occasionally, at the solicitation of friends and enthusiasts, and always protestingly. Evidently, he did not enjoy public performances of his own.

—MILO BENEDICT, in *Current Literature.*

THE CATBIRD WEAKENED.

The gentleman (for it is only the male member of the family who is musically gifted) is also quite a clever imitator, though his ambition in this line sometimes brings discomfiture. Early one morning, as I was wandering through the woods, I happened upon a small clearing, where my attention was attracted by a catbird. Perched upon a low pine in the middle of the clearing, he was listening to the distant notes of a cardinal grosbeak, his head turned to one side, the better to catch the strain. When the cardinal would drop his theme, the catbird would take it up, giving a very fair and recognizable condition of it. Suddenly from the woods near by came one of the liquid phrases of a wood-thrush. The catbird at once turned his attention to the new singer, and, after a moment's pause, during which he seemed to be fixing the notes in his memory, reproduced with tolerable effect, the simple phrase, and then waited, with a self-satisfied and confident air for another. But the wood-thrush, oblivious of his humble imitator, followed his first phrase with one containing one of the low chest-notes, which constitute the principal charm of his singing, and which are literally inimitable. The catbird listened most attentively, cocking his head first on one side and then on the other, cousidered the matter carefully for a while, his confidence meantime perceptibly oozing out like Bob Acre's courage, then finally ducked his head ashamedly, and flew off into the neighboring pines without uttering a sound. It was beyond his reach, and he knew it, and was too vain to risk an absolute failure.

—HENRY OLDYS, in May *Lippincotts.*

PATTI'S FIRST APPEARANCE.

Some years ago the late Max Maretzek related the following in a newspaper interview:—

The first time I saw Adelina Patti was when she was three years old. She came now and then to concerts where her mother sang. I remember one occasion when "Norma" was played; Patti Barili sang Norma, Amalia Patti sang Adalgesa, and little Adelina sang one of the babies. Five or six years later, when Jenny Lind was all the rage. Adelina knew almost all her songs. One day I had a rehearsal for a concert at Tripler Hall, where the Grand Central Hotel now stands. I suggested to Patti Barili to let little Adelina sing a few songs of Jenny Lind's. She overheard me. "Will I get a hatful of bonbons, if I go on and sing, Mr. Max?" she asked. I said "Yes," and Adelina was happy. When the evening of the concert came, and the time for little Adelina to go on the stage arrived, I had forgotten all about the bonbons. The girl had not forgotten. "Where are my candies, Mr. Max?" I said I had forgotten them; I would give them to her next day. No, she wouldn't go on without those bonbons. I was in despair. It was late. The candy stores were closed. Finally I ran to a neighboring hotel. where the pastry cook gave me some of the sweets, that were as necessary to make Patti go on then, as checks proved necessary in later years. I returned, and Adelina took the candies. "Hold them for me, mamma," said she, and on she went and sang. This was in 1853, and I think this was Adelina Patti's first appearance.

The London papers say the English do not care for English music; and Rubenstein and Tchaikovsky had to go outside of Russia to find appreciation for their music. The Germans and Italians seem to be the only nations who like their own music. France belongs to the other class. Berlioz, Saint-Saens, and Massenet had to go to Germany for a hearing of their best works.

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Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

OCTOBER, 1897.

EDITORIAL.

Last month was the beginning of the eleventh year of the GAZETTE. A brief review of the past decade, which we will not at this time undertake, would show a great advance made by the banjo, guitar and mandolin all over the country. In fact, the history of the latter instrument, as far as the United States is concerned, has practically been written in that time, and yet this instrument has its history practically to be written. All these instruments, it can be safely said, are more popular than ever, a fact which the musical public will doubtless concede.

Business is coming. Vague rumors of a revival of business have materialized into substantial indications, and these again have been succeeded by a stronger and more steady volume of trade. A large Western wheat crop, and a heavy shortage of the same in other counties will help boom things, and, of course, we are looking for substantial results from the new tariff.

Gatcomb's Boston Guitar Method, by Frank W. Scott, has just been revised by A. A. Babb. This valuable work has been much improved, and is a great purchase for the money. Price, fifty cents.

CONCERTS.

Those who heard Alfred A. Farland, the banjo virtuoso, last year, went to hear him again on Tuesday evening, and brought their friends, and were as delighted as before. He certainly has a marvellous command of the instrument. His programme is made up mostly of familiar classical music. Schubert's Serenade, the allegro vivace from the Overture to William Tell, Popper's Tarantelle and Paderewski's familiar minuet, about the last music one would think of hearing from a banjo, are charmingly rendered by him, and he was warmly applauded. The recital was under the well-known local management of Springstead and Graves. — *Poughkeepsie Daily Eagle, Sept. 22.*

More than a hundred persons enjoyed last night's musicale at the Y. W. C. A., which was one of the most successful of that series of charming Friday evening entertainments which the association has been giving to its friends and members. The musical selections were delightfully rendered, the banjo solos of Miss Ella Carr, the noted banjoist of New York City, being particularly fine. Miss Carr has been spending the summer here, and during her stay has made many warm friends among music lovers, who have listened to her wonderfully clever performing.—Harrisburg, Pa., *Daily Telegraph*, Sept. 18.

The entertainment on August 30th, in St. George's Church Hall, Lennoxville, was highly successful and enjoyable. The programme was given complete and thanks are due to all who so kindly assisted in making the entertainment a success. Mrs. Holah's readings and Miss Scarth's song were enthusiastically received, as also were Mr. Johnson's violin solos, and Mr. Heward's banjo selections. Mr. Heward kindly responded to the hearty recalls and played with rare good taste, exhibiting brilliant technique and delicate phrasing. His playing was quite the catch of the evening.—*Sherbrooke Daily Record, Sept. 17, 1897.*

From White-Smith Music Publishing Co., Boston, for mandolin and piano, "The Bon Ton Collection."

From A. H. Eastman, Cleveland, O., for mandolin and guitar club, "Funiculi-Funicula," by Dillebar and Spatz, one dollar.

From H. F. Miller & Co., Little Rock, Ark., "Minter's Mandolin Book" (Collection of mandolin solos), by Claude S. Minter (board $1.50).

From Barrows Music Co., Saginaw, Mich., for banjo club, "La Tipica Polka," arr. by N. S. Lagatree, one dollar.

From Lyon and Healy, Chicago, for two mandolins, mandola and guitar, "German Polka," by Schaeffer, and "La Priza" (mazurka); for piano, "Aeolian Hall" (march), by J. Z. Gearen.

From F. W. Grant Publishing Co., Dover, N. H., for two banjos, "Mystic Guard March," by Grant, 25 cents. "A Sweet Farewell" (waltz), by Grant, 30 cents.

From Brooks and Denton Co., New York, vocal, "He Told Her Fairy Stories," words by George W. Day, music by W. H. Nelson, 50 cents; "It Was the Best of All," by Charles Graham, 40 cents; instrumental "Happy Eli" (characteristic dance), by J. A. Silberberg, 40 cents; "Japonica" (serenade) by Rudolph Aronson, 50 cents; for two mandolins and guitar, "Herald Square March," by J. A. Silberberg, 40 cents, "Chrysalis" (romance), by Harold Melville, 40 cents, "La Tosca" (waltz), by Lawrence Bogert, 40 cents.

From Broder and Schlam, New York, for two banjos, "La Fiesta March," by Alfred Roncorieri, 50 cents.

From E. H. Miller, Troy, N. Y., for two mandolins and guitar, "The Trolley Party" (galop), by V. W. Smith, 45 cents; for guitar, "Second Lieutenant March," by V. W. Smith, 25 cents.

From Walter Jacobs, Boston, for two banjos and guitar, "Watch Hill" (two-step), by W. D. Kenneth, 50 cents; for two banjos, "Merry Monarch's Patrol," by W. F. Fletcher, 50 cents; for two mandolins and guitar, "Time to Go," by L. A. Bidez, 40 cents.

From Claud C. Rowden, Chicago, for two mandolins and guitar, "Loneria March," by Rowden, 60 cents; for banjo and piano, "Cavelleria Rusticana," arr. by Rowden, 50 cents.

MEETS ALL EXPECTATIONS.

Buffalo, N. Y., Sept. 23, 1897.

Friend Gatcomb,

The $25 banjo shipped to me on Aug. 19, is a beauty—and more than meets the expectations of the purchaser, who stated to me that he was offered quite an advance over the price paid for the instrument, but refused to sell, which fact speaks volumes for the L. B. G. Co. Yours truly,

B. F. Russell.

WILL BE A GREAT TREAT.

A well-known Boston mandolinist and musical director, speaking of the coming entertainment in Boston in the annual concert of the Boston Ideal Club at Association Hall, Nov. 1, expressed to the editor of the GAZETTE his great regret that an engagement would prevent his being present to listen to the great mandolinist, Valentine Abt, who is scheduled to appear on that occasion. A considerable number of good musical judges have expressed their pleasure at Mr. Abt's engagement, and their determination to be present, and the Ideal Club are to be congratulated on having obtained Mr. Abt's services. The splendid work of this great artist, perhaps the most finished mandolinist known to the musical world, has caused a great demand for his services everywhere, and there is sure to be a large house to hear him alone. This feature, together with other carefully selected artists, with the Ideals themselves, assures a grand entertainment. Mr. Abt's repertoire is always carefully selected and includes the choicest selections from the best masters. It will be a great treat to listen to him.

Mr. Fred T. McGrath, the well-known banjoist, who has been teaching the instrument with gratifying success in Savannah, Ga., has returned to the South after a pleasant summer passed in Boston and vicinity.

Mr. Frank S. Morrow, the popular teacher of banjo, mandolin and guitar, of Harrisburg, Pa., writes the GAZETTE that he has returned from his summer trip and will now get down to business.

The L. B. Gatcomb Co. has just put on the musical market two fine compositions by E. M. Hall, "Annexation March," for both banjo and piano, and Chilli-Cun-Carni-Coon," one of the liveliest coon songs ever put before the music public. The latter "is hot stuff" as its Mexican name implies.

The White-Smith Publishing Co. has published in very attractive pamphlet form "The Bon-Ton" Collection for Mandolin and Piano. It is solid full of fine compositions by leading music authors.

Devotees of the banjo, mandolin, or guitar, should send to the L. B. Gatcomb Co., of Boston, Mass., for their list of music for instruments. The Gatcomb Company are the largest publishers of this class of music in the country, and their catalogue includes the best productions of some of the most noted composers. They are constantly issuing new and popular pieces for these stringed instruments.—*Aurora, Ill. Daily News, Sept. 20.*

Messrs. E. S. Ryder and Ralph Harris have opened the old Edmund Clark Studio, 2 Shawmut avenue, where they will teach the banjo, mandolin and guitar. Mr. Ryder teaches the banjo and guitar, and Mr. Harris the banjo. Mr. Ryder is a member of the Omega Club, and also the originator of the old Etruria Club, of which Mr. Harris at one time was banjo soloist.

The "Berkeley Trio" reports the best season that they have ever had. They appeared at the Boston Y. M. C. A., Thursday, Sept. 23, and Thursday, Sept. 30. Engagements are looked for The Pilgrim Fathers during October at Newton, Ashmont, Dorchester, also Wells Memorial, Oct. 19, and Peoples Institute, Oct. 20. Nov. 15, they will be at Peoples Temple course with Walter David the humorist.

Mr. C. B. DeLano's studio in Marlboro, is progressing finely, and the ladies' club under his direction will be heard from later.

Meredith Heward, the well-known banjoist of Montreal, writes the GAZETTE under date of Sept. 8, that he expects to make a flying trip to Boston in October, and if so will look up old friends. We shall be very glad to see him. Mr. Heward has a large class of pupils on the banjo in Sherbrooke, P. Q., and a considerable number also in the Congregational convent there. Mr. H. is a worker and makes a success of what he undertakes.

Miss Grace C. Phinney, the well-known teacher of Cambridgeport, starts the season of 1897-98 with a goodly number of pupils on the banjo and mandolin.

E. M. Hall, during his recent engagement at Keiths, was the guest of Mr. and Mrs. L. B. Gatcomb, at their Malden home.

Miss Maude A. Emerson, teacher of banjo, mandolin and piano, 8 Union Park street, is a fine teacher and anticipates an excellent season's business.

"The Berkeley Trio" issues a neat prospectus for the coming season, advertising to furnish music for all kinds of entertainments. They are a first class organization.

We have the business card of Mr. Charles H. O'Connell, teacher of banjo, 172 Newhall street, New Haven, Conn. Mr. O'Connell is not only a teacher of experience, but a performer of ability and material reputation.

The eighth annual concert of the Euterpe Club takes place in Association Hall, Feb. 15. The programme will contain several novelties and the array of talent will surpass anything they have ever before presented. The club are considering already several offers for next season.

The Euterpe Club report the following dates booked: Oct. 15, East Weymouth; Oct. 19, Somerville; Oct. 20, Needham; Oct. 21, Somerville; Nov. 1, Boston Star Gourse; Nov. 5, New Bedford; Nov. 8, Malden; Nov. 18, Stoneham; Nov. 24, Allston; Nov. 29 to Dec. 11, New York State; Dec. 13, Bangor; Dec. 14, Lewiston; Dec. 15, Portland; Dec. 17, Lawrence; Dec. 22, Newton; Dec. 28, Newburyport; Dec. 29, Ballardvale; Dec. 31, Leominster; Jan. 3, Malden; Jan. 12, Malden; Jan. 13, Nashua; Jan. 17, Woburn; Jan. 18, Dorchester; Jan. 19, Milton; Jan. 26, Gloucester; Feb. 3, Cambridge; Feb. 14, Everett; Feb. 16, Lowell; March 8, Providence; March 10, Woonsocket; March 11, Pawtucket; March 16, Fall River; March 17, Beverly; April 28, Lynn.

Mr. E. E. Stackpole of Arlington is a young banjoist of much promise, and much of it lies in the fact that he is a worker, putting in several hours practice every day. It is of such stuff that musicians as other experts are made.

Harry Brooks of the Fire Patrol Company ran over from Troy, N. Y., and spent Sunday, the 26th ult., in Boston, renewing old acquaintances. He met his company at Springfield. They are playing to big houses. Mr. B reports.

Miss Marian E. Priest is the new pianist of that popular organization, the Amberside Ladies' Banjo and Mandolin Trio. She is a musician of talent and thorough training, and will prove a valuable accession. Miss Maude A. Emerson will continue to act as director, and Miss Grace C. Phinney as manager. Miss Phinney's address is 61 Prospect street, Cambridge.

F. Wilbur Hill was at Keith's Theatre the last week in September and pleased greatly his audiences.

Mr. Joe Donovan, the banjoist, is spending a well-earned vacation in Worcester.

Don't forget the annual concert of the Boston Ideals at Association Hall, Monday evening, Nov. 1., with Valentine Abt and other fine talent, let alone the Ideals, incomparable in their line.

MUSICAL WORLD.

A successful rival to Paderewski has appeared in London. His name is Edouard Zeldenrust, and he hails from Holland.

One of the oldest German instrument-makers, Ludwig Neuner, died in Bavaria a few weeks ago. He was noted especially for his persistent, yet fruitless efforts to discover the secret of the varnish used by the old Italian violin-builders.

Mrs. Amelia Kohler died recently at Mt. Vernon, N. Y., at the age of ninety-two. Years ago she lived in London, and was an intimate friend of the poet Moore's sister. One day in his garden she picked a rose, and said to Moore. "'Tis the last rose of summer; why not write about it, Mr. Moore?" Moore's famous poem was the result of her suggestion.

Musical publishers of this country complain of the German practice of printing he word "copyright" on foreign musical publications that have not been entered as copyrighted with the librarian of Congress. The practice in several instances has resulted in confiscations and fines, so that the local publishers find it necessary to erase or obliterate the misleading word from the title page of each separate sheet of music. "All Rights Reserved" is a preferable, because safer, formula.

As perhaps the most interesting personage among the members of the New York Symphony Orchestra, Mr. Xavier Reiter, the first horn and horn soloist, may be named. Mr Reiter is a native of Bavaria, and received his musical education at the Conservatory in Munich. After having been Court Musician at different courts for a number of years, he became a member of the Boston Symphony Orchestra in 1886, and joined the New York Symphony in 1893.

Samuel Sands, the oldest printer in the United States, died recently near Baltimore. He was working in the office of the Baltimore *American* in 1814, when Judge Nicholson, on the day after the bombard-

ment of Ft. McHenry by the British, brought the manuscript of Francis Scott Key's famous national anthem into the office to be printed. All the compositors were at Newport defending the city, and young Sands was given the poem to "set up." Next day it was being sung all over the city.

A mysterious musical cave is reported as discovered in New Mexico. Sounds as of an orchestra playing "Nearer My God, To Thee," proceed from it. Hundreds of people are said to have visited the place, but fear and superstition have prevented an examination to ascertain the real source of the music.

WAYNESVILLE, N. C.,
Sept. 27, 1897.

"THE LAND OF THE SKY.

L. B GATCOMB:
BOSTON, MASS.

DEAR SIR, — Thinking that possibly you would like to hear from "The Old North State," I pencil you a few lines. I am again among the picturesque Blue Ridge Mountains, and am doing "tolerable" well, showing the people how to "pick" the banjo, guitar and mandolin, and am "mighty" glad to say I have "right smart" of pupils. Waynesville has an altitude of 2600 feet above sea level, and the scenery is something grand, surrounded as it is, by some of the most beautiful mountains in the world. The girls are all perfect "Esmeralda's" and the writer never tires of catching their witching glances, and listening to their smart Southern dialect. I don't believe that you could refrain from it yourself. I find some very cultured people all through this section, and some good musicians. Don't fail to send October number of GAZETTE to me here as "I need it in my business."

Your friend,
(Bohemian Leonard)
W. B. LEONARD.

CINCINNATI, O., Sept. 22, 1897.

L. B. GATCOMB:
BOSTON, MASS,

Dear Friend,—You must pardon us for not writing sooner, but the fact is, we have been rather careless, and we sincerely trust that you will overlook our silence.

We have been quite successful out West, having laid off but two weeks since our arrival in Chicago last May. We have also signed with Hopkins Trans-Oceanic Co., for next spring and the following season. Our act seems to be in demand. We will be at the Avenue Theatre, Pittsburg, week of Sept. 27; Keith's, N. Y., Oct. 11; in Boston, Oct. 18 at Keith's, and will be glad to look over the banjos we spoke of when last there.

Sincerely your friends,
POLK & KOLLINS.

PROF. W. B. LEONARD.

Prof. W. B. Leonard is a well-known and successful instructor, producer, composer and publisher. He is a native of New York, and passed the earlier period of his life in the good old 'Empire State.' At the age of 17 he joined a professional band, playing first cornet for four years, and this laid the foundation for his subsequent successful career as a musician, song writer and composer. He is also thoroughly versed in the theatrical business, having served in nearly all capacities.

Prof. Leonard has writen some of the great song hits of the day, and is a prolific composer of banjo, guitar and mandolin music and author of "Leonard's Comprehensive Banjo Method," an exceedingly well known work. For the past 10 years the Professor has devoted the greater portion of his time to the instruction of these instruments.

He is a member of the New York State Musical Teacher's Association, and is an untiring student, besides being the president of the W. B. Leonard Music Publishing Company of Courtland, N. Y.

Some four years ago, desiring to widen his field of usefulness, he migrated to the sunny South and has since enjoyed the pleasure of teaching hundreds of Southland's fairest daughters and worthiest sons, and is at present instructing a large class in Hendersonville.

The Professor has made many friends here, who admire him not only for his aptitude in instructing his pupils, but his congeniality. In brief he is all he claims to be professionally and more than he claims to be socially. — *Western North Carolina Times.*

THE LATEST MUSICAL HIT.

The Automatic Banjo, the latest musical novelty, a lengthy description of which has already been published in the GAZETTE, is already being placed in Boston, Chicago, and other large cities, to a considerable extent, and without doubt, in the near future will be found to be in great demand. Mr. A. D. Grover, the well-known banjoist, is writing music all the time for the instrument, and already it has a repertoire, so to speak, of fully 150 pieces It will probably be heard at Keith's Boston Theatre soon. 'The Encore" is the significant and apt name by which the instrument will be known. "The Encore Dance" is one of the selections composed and arranged for it by Mr Grover, and just published. It will be much wanted for teaching. "The Encore" is manufactured, owned and operated by the American Automatic Banjo Company, 53 Broadway, New York City.

First Nighter — The man who writes the dramatic criticisms for your paper does not know a good play from a bad one.

Editor—I know it, but what can we do? He is the only man on the staff who is tall enough to see over the bonnets!—*Tid-Bits.*

UP ON THE KLONDIKE RIVER.

Way up on de Klondike ribber,
Hungry, I sigh,
Dar's whar ma t'oughts am turnin' eb
Back to the home-made pie.

All aroun' de ice am clingin',
Ebery whar I see,
Wish I could heah de locus' singin'
Home in the tallow tree.

One poor little golden nugget—
One lump I found;
One piece ob de precious metal
Diggin' in de cold, cold ground.

All up an' down de great big ribber,
Lonesome I roam,
Waitin' to heah a steamboat whistle,
Hopin' to git back home.

All aroun' de ice am clingin',
Ebery whar I see.
Wish I could hear de jaybird singin'
Home in de red plum tree.

— *Times-Democrat.*

Did you hear about the musical burgla
No; what of him?
Why he burst into song, got throu
three bars, when some one hit him on t
head with a stave.— *Dominant.*

"I am sorry to hear that Hippleby was
severely hurt in his fight with Markham. I
isn't in any danger, is he?"

"No, he is not in any danger, unless
makes the mistake of calling Markham a li
again some day."— *Chicago Tribune.*

The Tramp—"Can you tell me how I can g
some work, sir?"

The Citizen (crustily)—"Yes; buy a bicyc
and try to keep it clean!"—*Yonkers Statesma*

Bildeck—'I saw the doctor's carriage at yo
house yesterday. Anything serious?"

Gasser—"I should say so. He wanted to co
lect his bill."—*London Tit-Bits.*

A close friend is one who will not lend yo
any money, and a dear friend is one who bo
rows all you will give him.—*Columbus Sta
Journal.*

Hewitt—"I had a nightmare the last time
was at that hotel."

Jewett—"What of it?"

Hewitt—"I foolishly mentioned it to th
clerk the next morning, and he charged me fo
the use of one horse."

Valet (to officer's fiance)—"My lieutenan
has sent me to bring you this bouquet of self
plucked forest flowers."

Fiance—"Oh, how poetic!" And how lon
it must have taken to gather them!"

Valet—"Indeed, miss, it took me nearl
three hours."—*Fliegende Blatter.*

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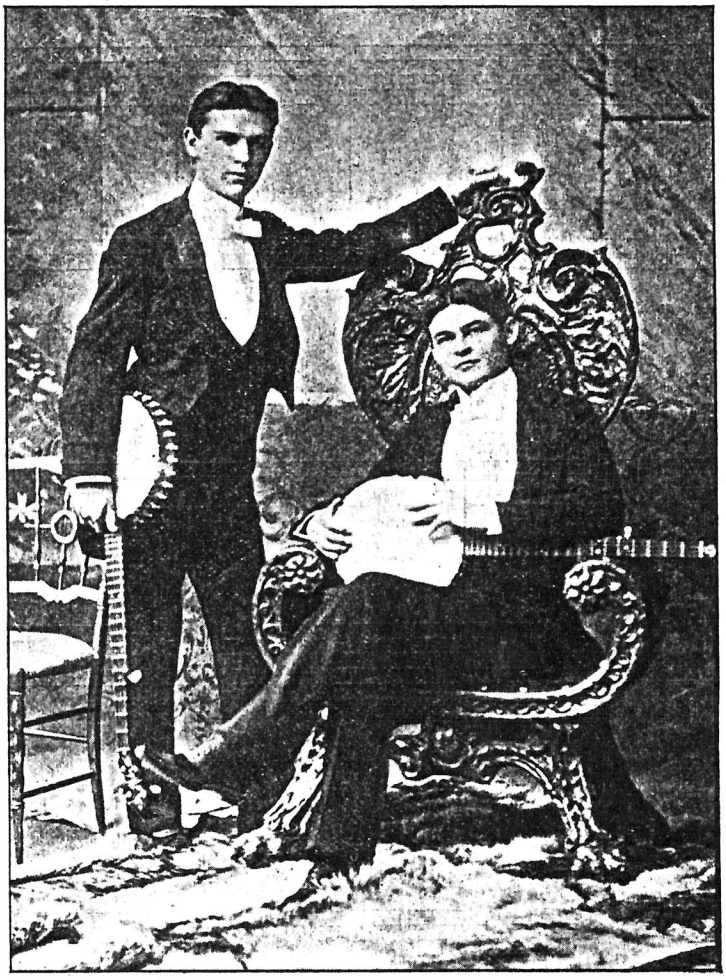

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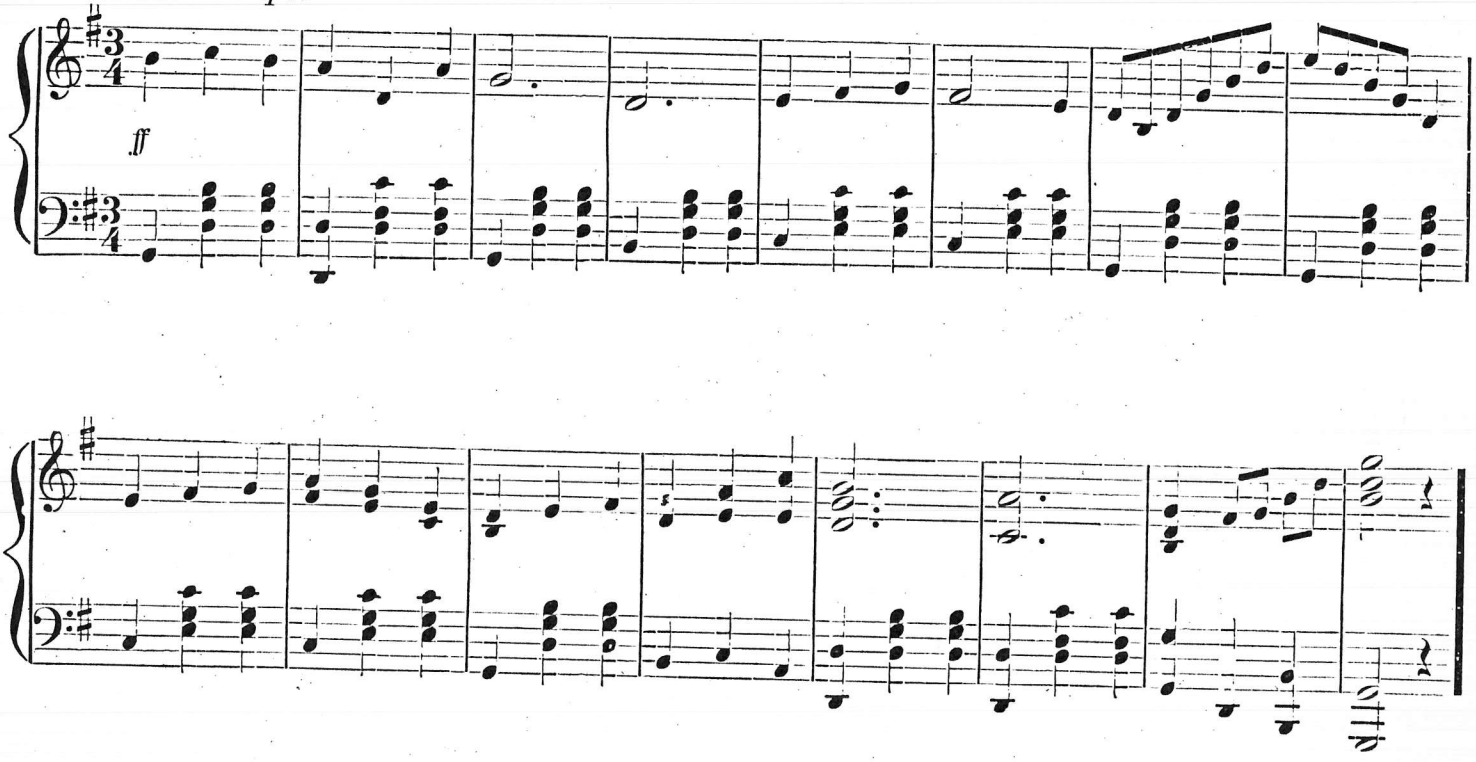
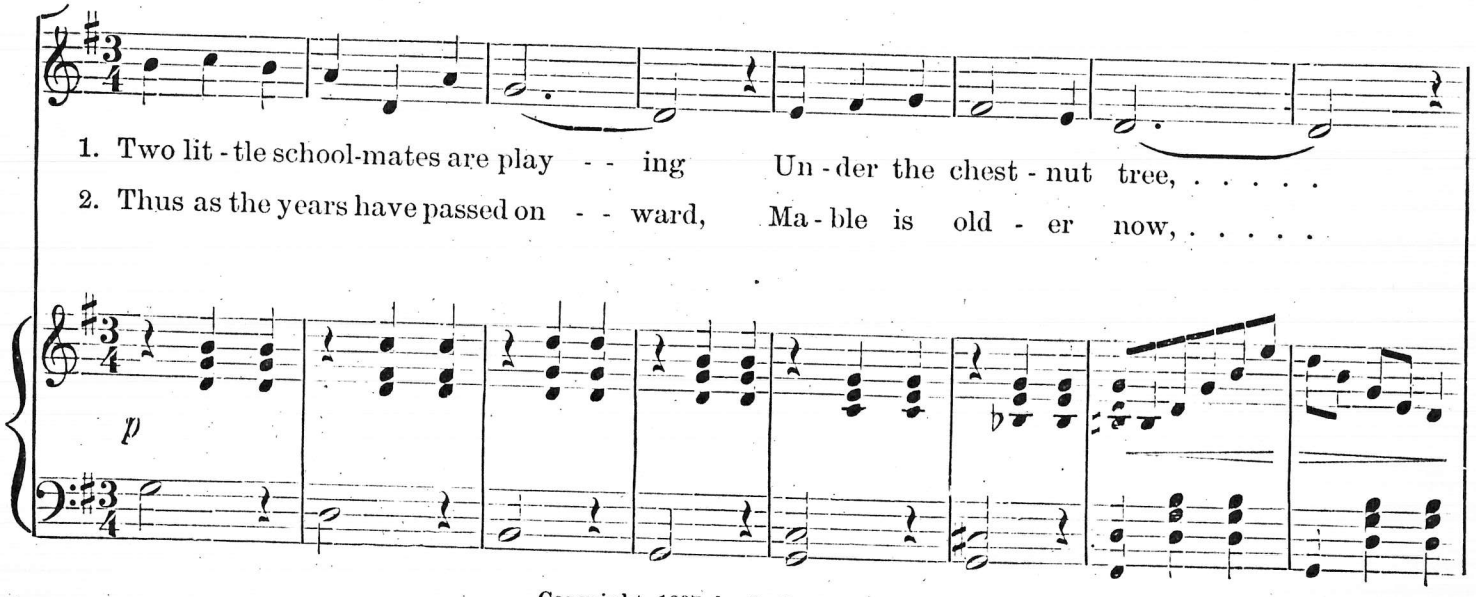
Waltz tempo.

Voice.



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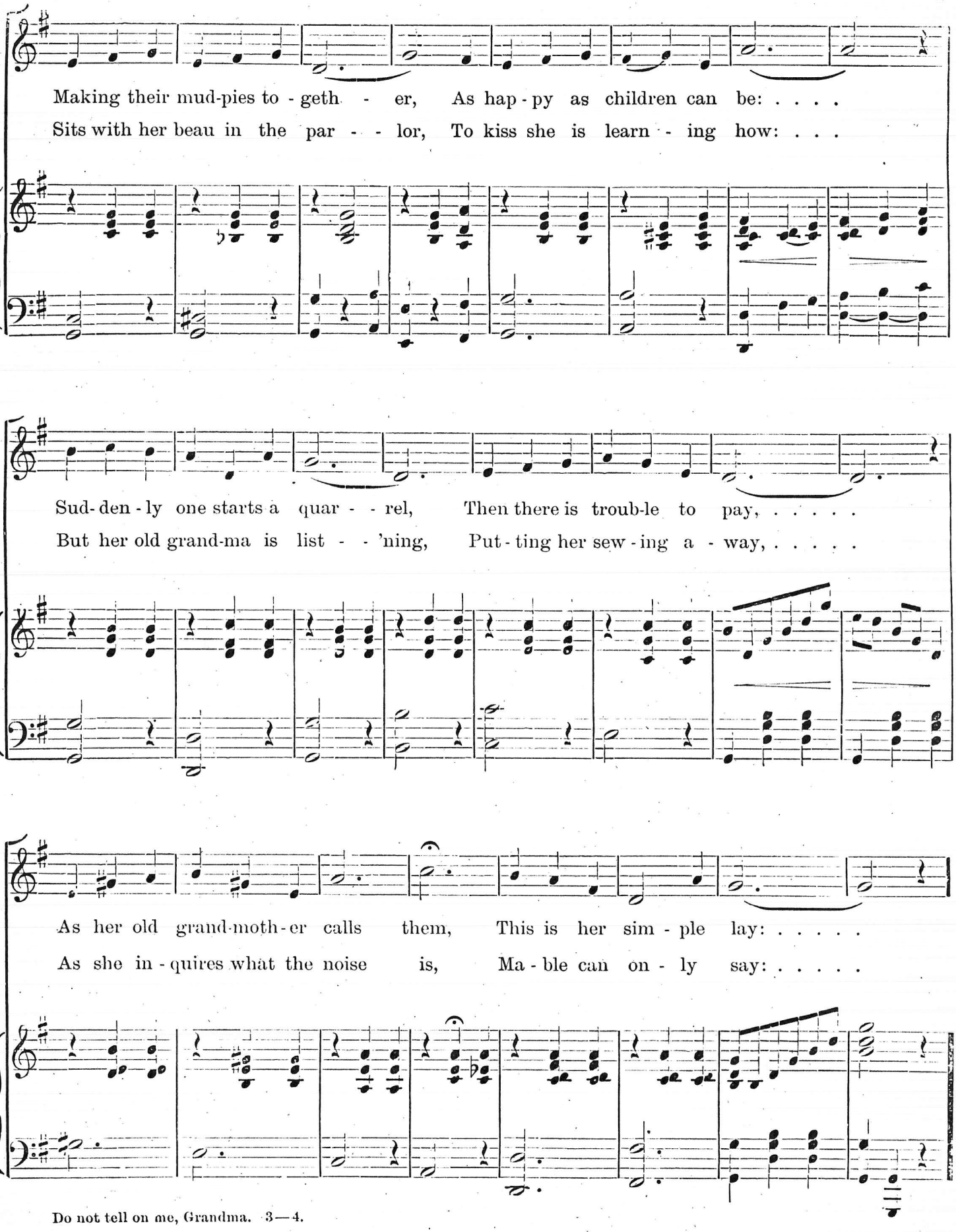
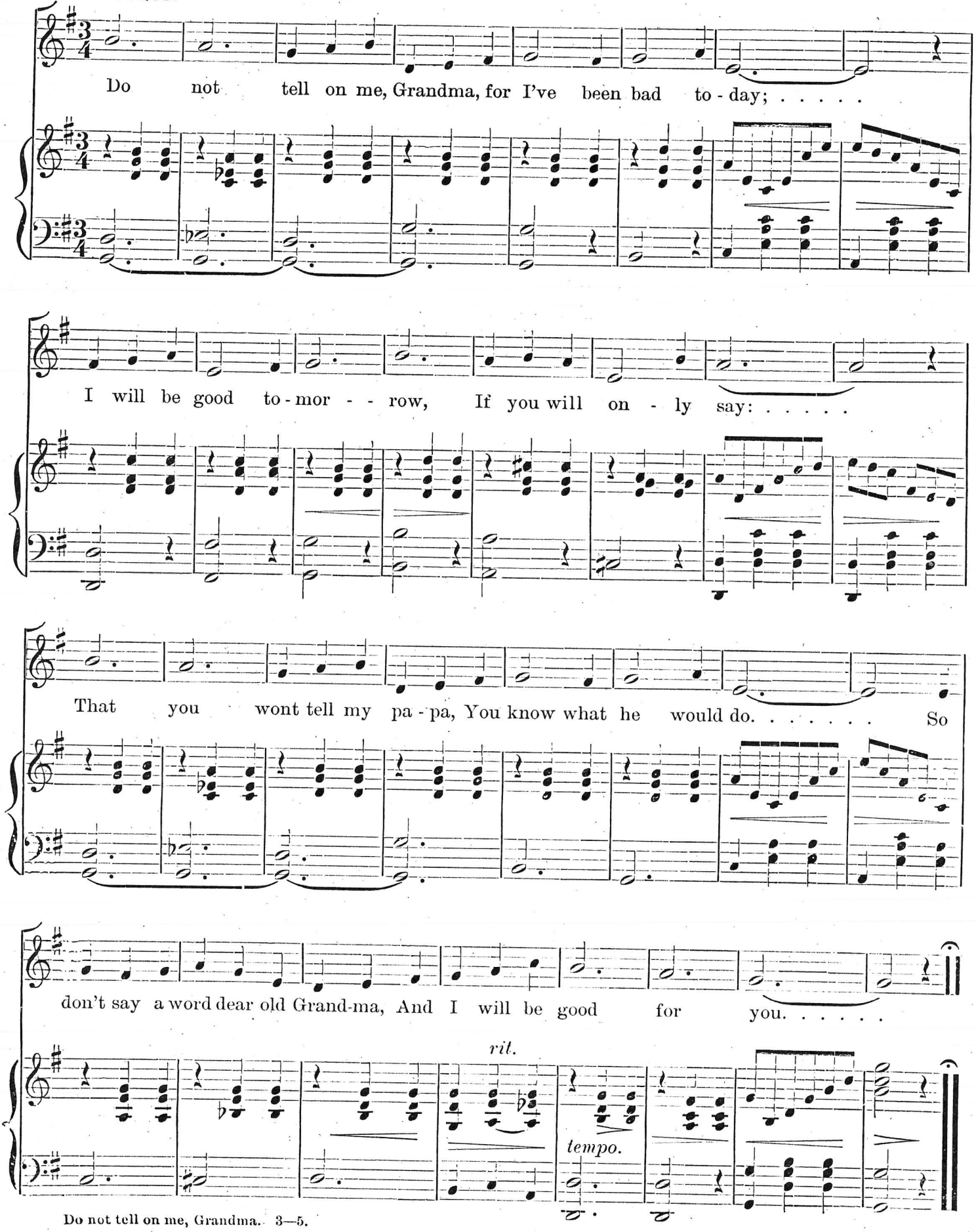

Making their mud-pies to - geth - er, As hap - py as children can be: . . . .
Sits with her beau in the par - - lor, To kiss she is learn - - ing how: . . .
Sud- den - ly one starts a quar - - rel, Then there is troub-le to pay, ...
But her old grand-ma is list - - 'ning, Put - ting her sew - ing a - way, ...
As her old grand-moth - er calls them, This is her sim - ple lay: . . . . .
As she in - quires what the noise is, Ma - ble can on - ly say: . . . . .

CHORUS.

Do not tell on me, Grandma, for I've been bad to-day; . . . . .
I will be good to-mor - - row, If you will on - ly say: . . . . .
That you wont tell my pa-pa, You know what he would do. . . . . So
don't say a word dear old Grand-ma, And I will be good for you. . . . . .
rit.
tempo.

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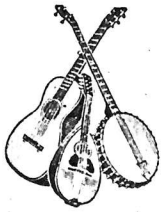

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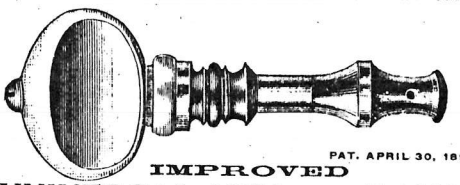

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